Behold rare COCKER's Life-resembling Shade:
Whom Envies Clouds have more Illustrious made.
Whose PEN, and GRAVER have display'd his Name,
With Virtuosos, in the Booke of Fame. E: M:
P. Gaywood fe.

ARTS GLORY,

OR,

The Pen-Man's Treasury.

CONTAINING.

Various Examples of *SECRETARY*, *TEXT*, *ROMAN*, and *ITALIAN* HANDS.

Adorned with many curious KNOTS and FLOVRISHES to render them Pleasant as well as Profitable

With *Directions*, *Theorems*, and rare *Principles* of *Art*, Comprehending very much of the AUTHORS Knowledge.

Also a *Receipt* for *Ink*, and to Write with *Gold*

Wholly INVENTED, WRITTEN, and ENGRAVEN, by *EDWARD COCKER*

London Printed for, and are to be sold, with the youths direction to write without a teacher, and other of the AUTHORS Works, by *John Overton* at the *White Horse* without *Newgate* at the corner of the Little *Old Bayly* near the *Fountain* Tavern 1674. Where you may have all sorts of Blank Books, Copy Books, Maps, Birds, Beast's, Flowers, Fruits, Coloured for Gentlewomens Works.

ARTS (LIBRARY)

To the Ingenious Practitioner in the Art of Writing.

WRITING is an Art neither Mechanical nor Liberal, yet the Parent and Original of both; not a Science, yet the way to all Sciences; not a Vertue, yet the Dispenser and Herald of Virtues; serving naturally for the Illustration of the Mind, and the delight of the Eyes. God delivered it at first to Men, Wise persons have express'd it; many have endeavour'd after it, but few attended it; as being both a singular Gift of Divine providence, and a rare Ornament of Humane Intelligence. For by This, have the Sacred Scriptures been preserved, from Generation to Generation: by This, are the memorable Acts and Atchievements of famous men Recorded: and This, by securing their Names from the greedy and devouring Jaws of Time, gives them a second Life in spite of Death: This also as the Interpreter of the Muses, manifests the Learning of the Times: As the Companion of the Tongues, it produces the History of Nations: As an exquisite help of Memory; it wonderfully perfects the Powers of Wit: As a prime Secretary it Registers things Famous, and discovers those which are obscure: It is highly necessary and behooveful to the Learned and unlearned. The Furtherance of Commerce, the strength of Societies, the sweet Entercourse of Friends absent, the Progress of Fame, and the Splender of Justice, stand all indebted hereunto: It is the Tie of a civil Life, and the bond of the Weal-Publique. The beginning hereof was small and rude, which latter daies haveing encreased and illustrated, is now, at length, arrived at some Perfection, and much admired at by the present Age, being made happy by Time's Revolutions, and still rendred more absolute by new discoveries: Among which, how far I may put in for a due claim, I leave to the fair Censure of the Judicious, who had rather procure Good to others, then Applause to my self: and to testifie the reality hereof, I have published these Examples, and the following Directions, for the help and assistance of such as shall endeavour to acquire a facility in This Commendable Art.

Directions

DIRECTIONS.

THere are divers accommodations, which are a furtherance to Practiſe in this Art,

The firſt is, a good Light; and that I account beſt, which is moſt clear, and free from Shadows; a light that is right over againſt you, as you ſit to write, or one that comes on your left ſide, for otherwiſe your own ſhadow will be your hindrance. Alſo a Desk to write on, or ſomething of that nature were pertinent, which might be ſomewhat aſcending, and not directly level, ſo all the light the better deſcend upon your Paper, and ſo will you be the more able to continue at the Imployment. For to ſit upright, and to have your Paper, as it were, to meet you, will be much more for the eaſe of your body, and leſs for the Diſeaſe of your Head, than bowing of the body, and holding down of the Head is like to be,

It were next to be wiſhed, that you had a good Pen-knife, and that you would not ſuffer it to grow bad for want of a Horn, and a Thong of Leather to preſerve its edge.

Now to make a Pen; take the firſt, ſecond, or third Quill in the Wing of a *Gooſe* or Raven, (ſome will if their Quills are too hard, ſteep them a while in water; or if too ſoft, lay them a ſhort ſpace in hot embers) and having with the back of your pen-knife, prepared it by ſcraping, cut off about a Quarter of an Inch, or fingers breadth of the end; after that, you muſt enter the edge of the knife juſt at the end of its back-ſide, where you have cut; then put in your looſe end of the Quill, and holding your Thumb of your left Hand on the back thereof, you may by twiching up the end of your Quill, make a ſlit, long or ſhort according to your mind; however that being done, and the quill made ſmooth by ſcraping, and not too thin or ſoft, then cutting each ſide alike, you may deſign the ſlit to be at ſuch a length as may beſt fit your hand; and placing it upon your thumb, hold your knife a little ſlopeing, and cut the end of the Nib: but before it be cut quite through, turn your knife downright and cut it off. You may faſhion it

as

as you pleaſe, *leaving it* broader or narrower, according to the Size of the letter which you intend to write.

Now preſuppoſing that you are appointed with a good Pen, it follows that you know how to hold and manage it like a Pen-Man.

What's great Goliah's *Spear, the ſevenfold Shield.*
Scanderbeg's *Sword, to one who cannot wield*
Such Weapons? Or, what means a well-cut Quill
In th' untaught hand of him that's void of Skill?

Therefore; obſerve to place your thumb on the ſide of your Pen, next your breſt, higheſt of all; Place your fore-finger next on the top of the Pen, and permit it to reach about a quarter of an Inch beneath the end of your Thumb; Laſtly, place your middle finger ſomewhat lower then that, on the fartheſt ſide of the Pen, (I do commonly place the cheek or upper part of the Pen's concavity on the end of my middle finger, cloſe to the nail, and by that means the Pen lies more ſteadily;) the two fingers being in a manner extended to their full length, the Thumb only riſing in the joint;) Your Hand being thus prepared for your Pen, your Pen for that, and your Paper for both; which lying ſtraight before you, your Arm being laid right forth, and your Elbow even with the midſt of the end thereof, it being ruled either with ſingle, or double lines, with a ſmall ſpair of Compaſſes, ſet at ſuch a diſtance as may fit the depth of the hand you write, or a Quill cut forked for that purpoſe may do as well; then taking your Ink up ſparingly, with the hollow ſide of your Pen downward, it being free from hairs, or any thing that may prove an obſtruction to the free paſſage of the Ink, you may begin to Write by the Copies in this Book.

First Imitate an Alphabet of ſmall letters of the hand you intend to write: and practiſe ſuch letters firſt as may help to the making one of another.

As for Example, If you would learn the Secretary-hand: firſt make a ſmall, *i*, then if you obſerve a due diſtance, with the Addition of another the like Minnum, drawing a thred or hair-ſtroke from the middle of the firſt, with the edge of your Pen to the top of the other, you may make an, *n*, and adding another Minnum, made in the like manner, to the two former, you will produce an, *m*: and drawing the hair-ſtroak from the bottom of the one, to the middle or top of another like it, you may make a *u*: Alſo if you draw a traverſe or croſs ſtroke from the top of your firſt Minnum (it being made a ſmall matter above the upper line) even in the uppermoſt ruling, it will be a *c*. Alſo, of a *c*, derived from the *Roman* hand, you may with eaſe form a *Secretary*, *e*, and an *o*, an *a*, an *s*, a *q*, a *a*, and a *g*. Likewiſe if you make a ſtem or ſmall *l*, you may with ſome addition make a *t*, a *b*, an *h*, a *k*, an *f*, and *ſ*. Alſo the firſt part of a ſmall *r* is the ſame with that of a *v* Conſonant, and the ſecond of a *w*, and the latter part of a *w*, or a *v* Conſonant, makes the head of a *Secretary j*.

This obſervation holds good, ſo far as letters and their parts have a correſpondency: Our following diſcoveries and Theorems being more ample and unconfin'd, may happily give you plenty ſatisfaction.

A *Diſgreſſion, by way of Caution, to Parents.*

FAr more Vſual it is in the world, then Commendable for Parents, bleſt with a great ſtock of Children to ſit in Conſultation upon them, and determine of them; as Husbandmen ſit yearly in Councel upon their Lands, deſigning and laying out ſuch a plot of Ground for paſture, ſuch a one for Meadow, for Tillage a third; this to bear one ſort of Grain, that a ſecond, another none at all, it may be to lye Fallow, in order to a more plentiful Harveſt, when the wiſdome of the Husbandman ſhall call it to an account for the Seed, he ſhall entruſt to it, and the Reſt he hath indulg'd it. Thus Children (being indeed the beſt kind of inheritance) are commonly by their *Parents*, as it were Cantonized, diſign'd, and laid out to ſeveral ends and purpoſes, This to bare the Honour of the Family, that to ſalute the Univerſity, to court the Law ſome, to drudge in Trades others; theſe for Traffique, thoſe for Handy-crafts; one for this, another for that, True indeed were *Parents God-almighties*, to ſee into the natural inclinations of their *Children*: or had the Almighty given them as much inſight into the Inheritance that come out of their Loyns, as Experience hath begot them knowledge in the Inheritance that came by Leaſe, Purchaſe, Deed or Legacy, ſo that they might with as much probability of reaſon, expect the Fruits of *Art* from the one, as the fruits of Nature from the other. This or that ſon to be an exquiſite Writer, Graver, or Limner, as that Field to yield them good Wheat or Barly, ſuch a Deſigning and Ingaging of their Children upon a Profeſſion, were very requiſite and prudential. But foraſmuch, as no man at the firſt fully knows his child's propenſions, and when he hath begun to underſtand them prety well, the Young man preſſeth faſt on towards maturity of Judgment to make choice for himſelf, moſt ſuitable to his own Natural Impreſſions, the croſſing and thwarting whereof, would be at leaſt very difficult if not highly dangerous (ſuch as are by a counter-byaſs of fatherly Authority, drawn from that Miſtreſs-profeſſion whereto Nature had inclined them, being like ſuch that have been diſappointed of their firſt Loves, generally unhappy in their ſecond Applications) it cannot chuſe but be in *Parents* a very great folly to be peremptory in ſetting Boundaries for their Children to run a Race of Unhappineſs in. For my ſelf, had any ſuch untranſgreſſible Laws by the power of a Father, been ſet me, ſure I am every minute of my life muſt have been an *Age* of diſcomfort; and (being as I then was, dedicated to another ſort of Art) never ſhould I have had the Opportunity of appearing to the world in that Eminency which this Book with others by me lately publiſhed, preſent me in.

[The reſt of the Directions follow the Examples.]

A Particular Catalogue of Copper plates, Printed by and for John Overton, *at the White Horse without* Newgate, *at the Corner of the Little* Old Bayly,

THe world in four parts, *viz. Europe, Asia, Affrica, America,* (newly come forth) A new Map of the world. A Map of *England, Scotland, Ireland, France,* in single sheets, large Paper. *Great Britain* and *Ireland,* in four large sheets, with the Isles adjacent unto them: also the Battels fought in each Kingdome, expressed by Tents. *Kent,* in two sheets, with the high-ways from town to town, &c. not done before, &c. A Map of *Great Brittain,* in one sheet, *Essex, Surrey, Warwick shire, Hartford-shire,* not any the like Map extent. *Suffolk, Norfolk, Northampton-shire, Staford-shire, Leicester-shire,* and *Rutland, Worstershire, Cheshire, Lancashire, Somerset shire, Berkshire,* with the scales of each Map, and the distinctions of each Hundred, &c. A new Map of *Virginia, Mary-land,* &c. The Arms, Breasts, Supporters, and Mottoes of all the several Companies and Corporations of the famous City of *London,* as they now bear them; described by the Letters of their proper colours, with the additions of the Arms of many new Companies. A Collection of several Signs and badges, for Inns, Taverns, or Victualling houses, to distinguish each Room by its Name, in Colours or otherways.

Large Sheets of Effigies and Stories, in Colours and otherways.

Orpheus playing to the beasts, The four seasons of the year, All the Kings of *England* from *W.* the Conqueror, to *K. Charles,* the X Commandments in two tables, Death his Anatomy, with the memory of the righteous, and Oblivion of the wicked, in sentences of Scripture. The River of *Tyne,* from the Sea to *New-Castle,* with the soundings, places of Lading of sea *Callus* and the *Mines,* &c. Two large pieces, being rare knots of Mr. *Edw. Cocker* Master in Writing. Originals and Copies of Sir *Anthony Vandikes* of many sorts.

These are Copy Books under written.

The Writing School-Master, or the Anatomy of fair Writing, wherein is expressed each several Character, together with other rules co-incident to the art of fair and speedy writing, by *Jo. Davis* of *Hereford.* A Copy Book containing variety of Examples of all the most curious hands written with the Breaks of each letter, with the three usual and most necessary hands, of our Nations, by *Martin Billingsley* Master in Writing, *Billingsly* in small. The Pen-mans Recreation, containing examples of fair and speedy Writing, of excellent use for all such as aim at perfection therein, by *James Hodar.* A Copy-book of the usual hands written in *England,* by Mr. *Johnson.* The Pens Treasury, containing several Directions very useful, both for the Art of writing true *English,* with choice experiments for such as practise Pen or Pensil by *I. Fisher.* Copy Book containing plain and easy directions to fair writing by *Lewis Hughs.* A CopyBook, or Fair Writing of several hands used, Published by *P. S.* A Copy Book of the usual hands written, with easie Rules, by which one may learn to write of himself.

The Postures of Musket and Pike, useful for the Practitioners thereof, as also for Officers.

ARTES MAGNA

OR

THE PENMAN'S TREASVRIE

Wherein you may be accommodated with varieties of curious Hands, for any manner of Imployments.

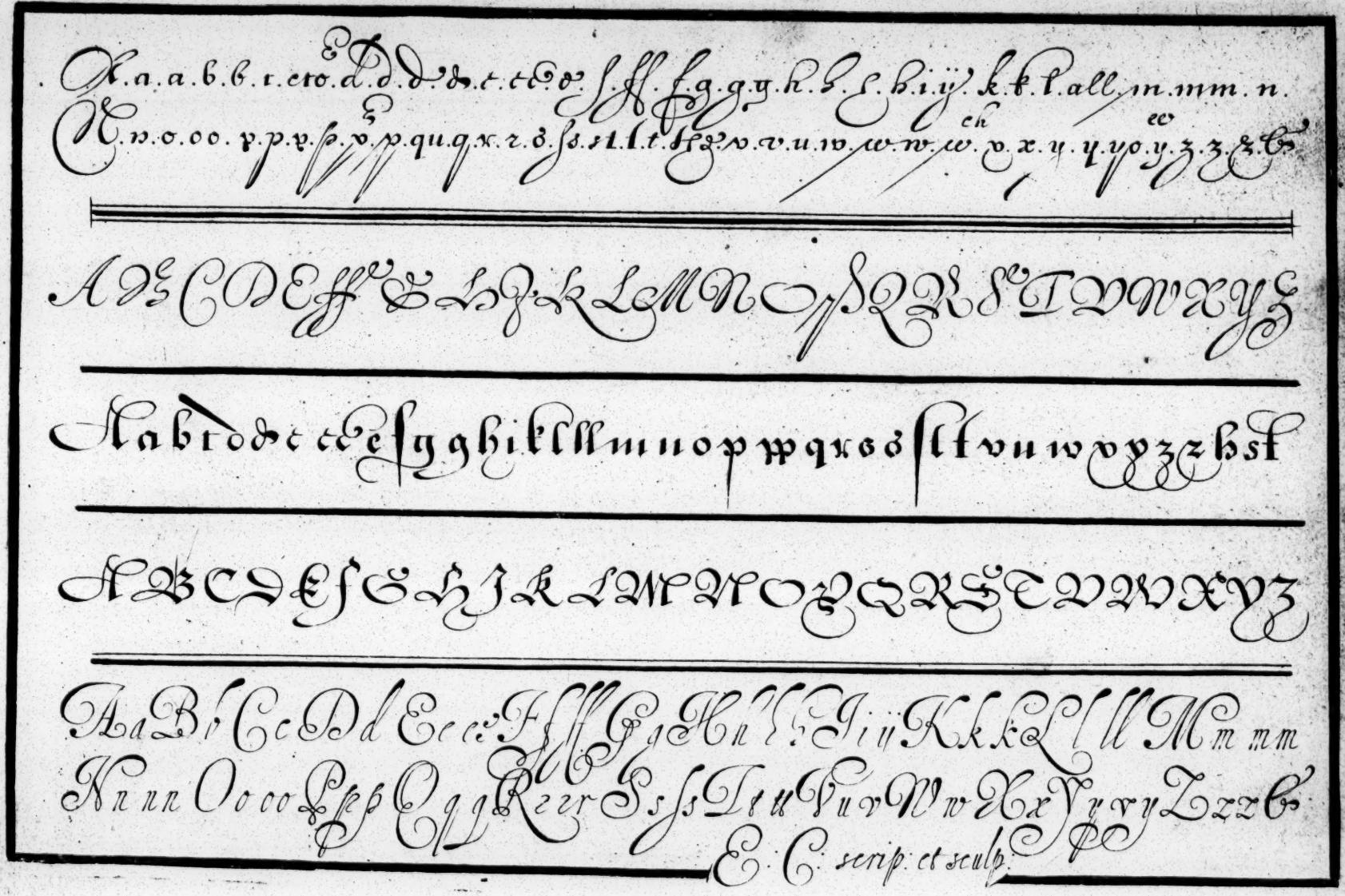
And also with Directions, to facilitate your Practise.

Invented, Written, and Engraven, By Edward Cocker.

The Second Impression, with Additions of Copies and Directions. 1672

Sold by Jo: Overton at y white Horse at y corner of little old baly without Newgate (

One 3 shillins the price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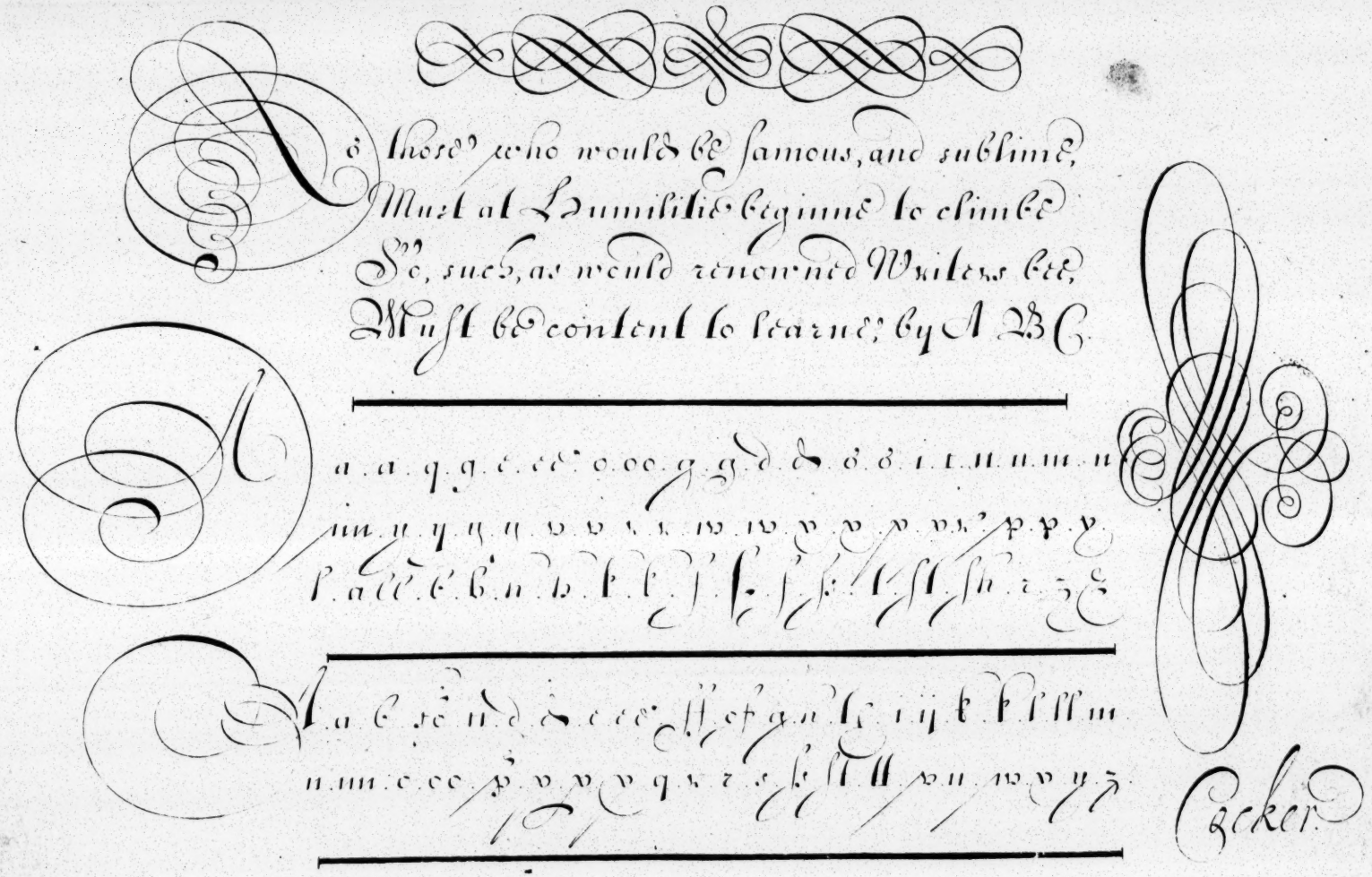
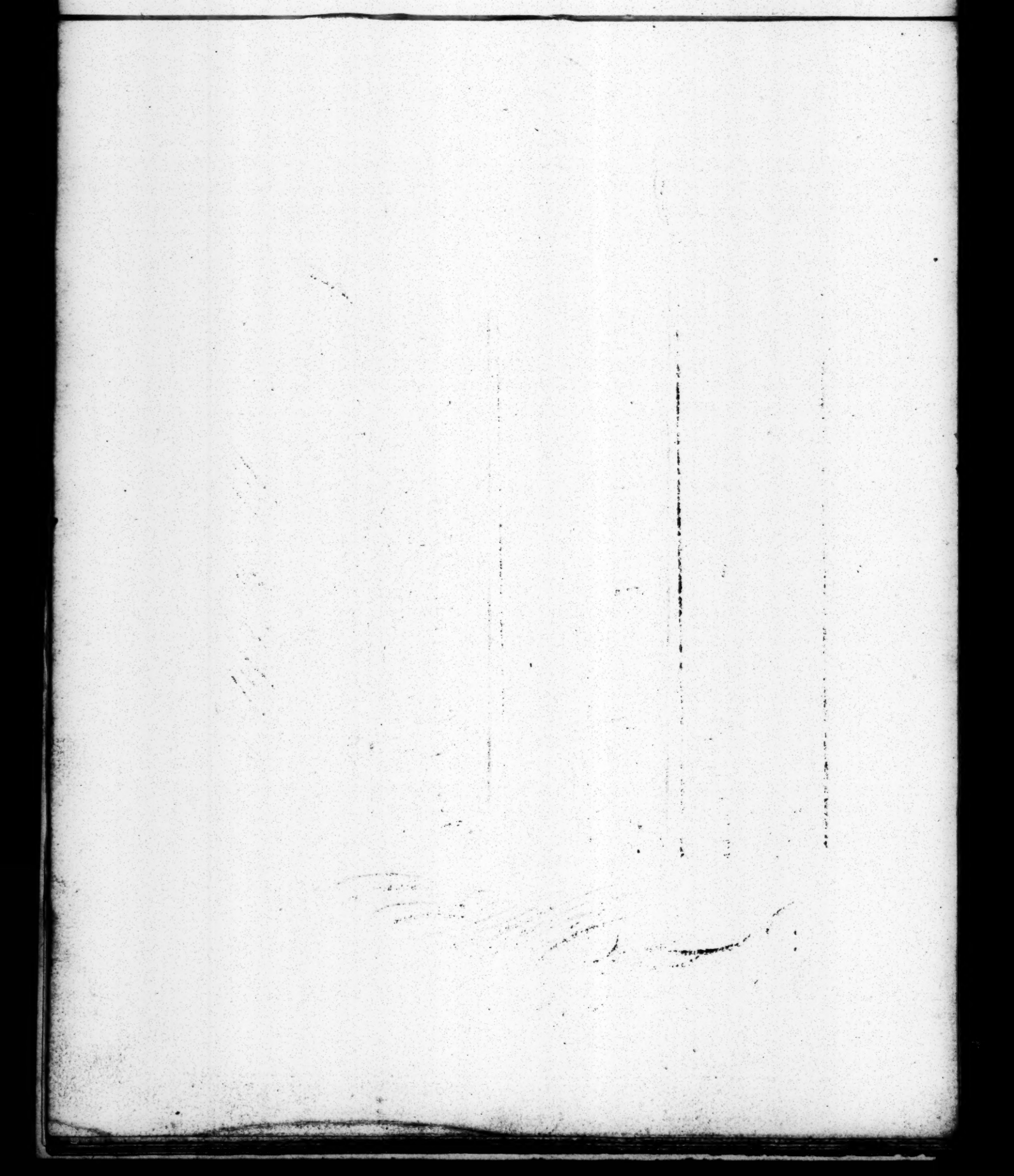
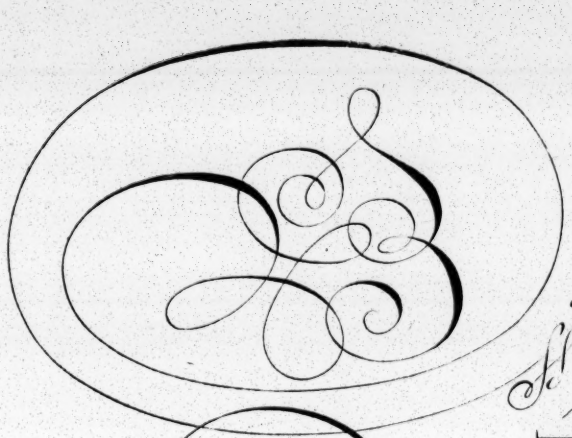
N n O o P p Q q R r S ſ T t U u W w X x Y y Z z &
E. C. scrip. et sculp.

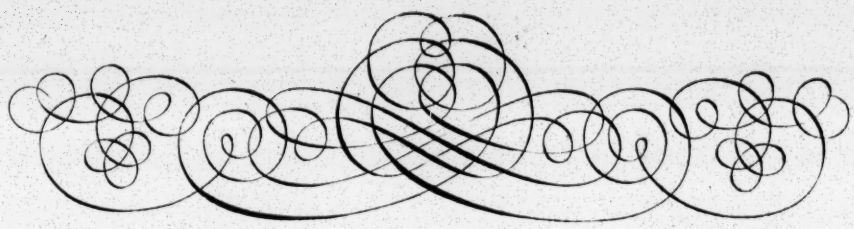
To those who would be famous, and sublime,
Must at Humilitie begynne to clime
So, such, as would renowned Writers bee,
Must be content to learne by A B C



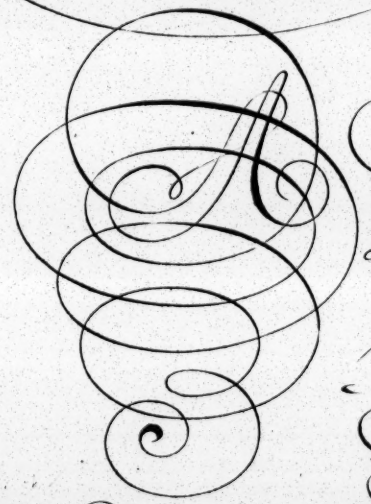
Cocker

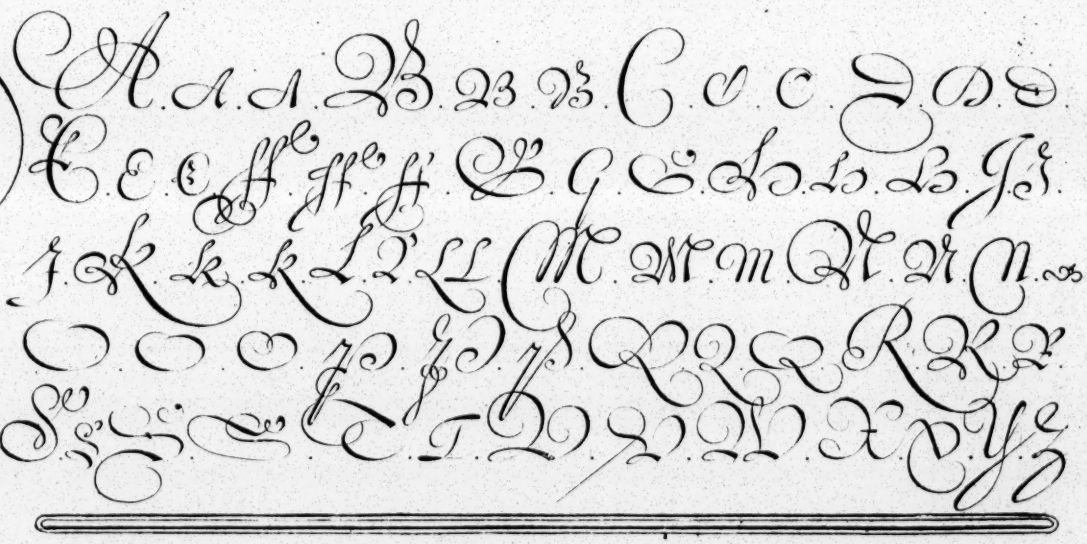




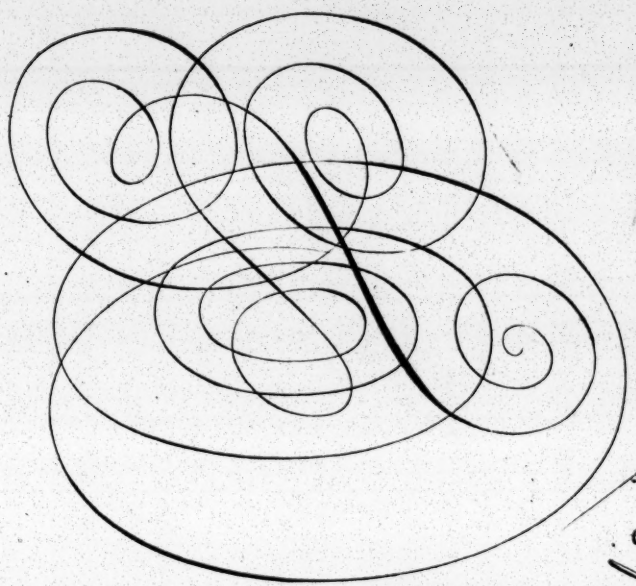


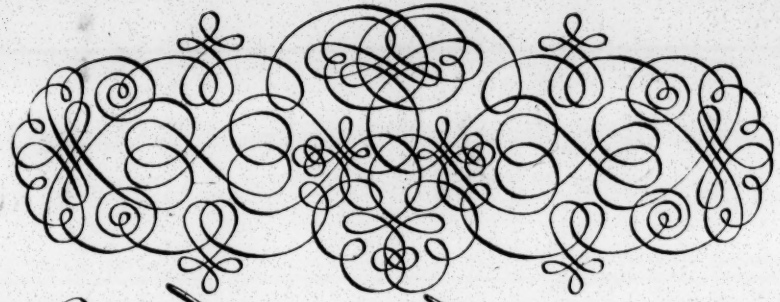
ee very zealous in good workes, full quick in doing well:
For praise & honour most belong to such, as dee excell.



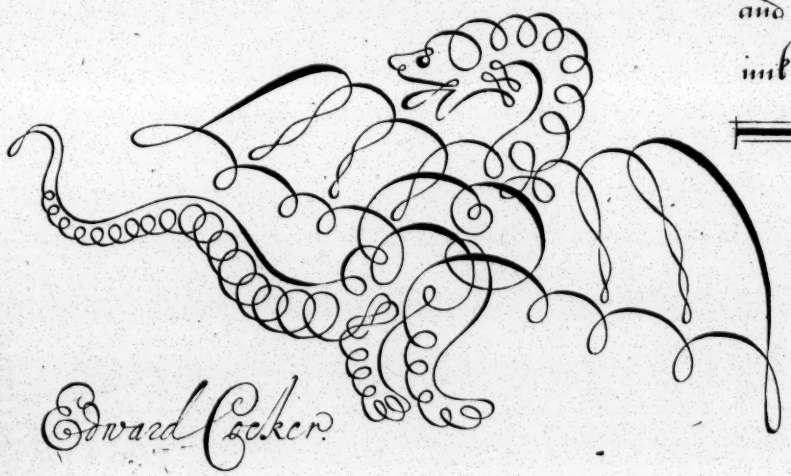


Edw. Cocker



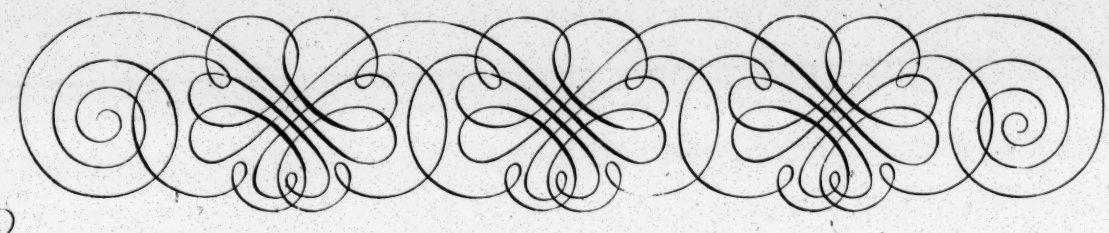


Prudent and vertuous minded man will evermore
bee powerfull with Sutz whose meditasons are
continuallie upon the righteous, and unto laminated
Commandements of the Almightie Leading to Heaven,
and everlasting happines. Inambitis momentis magnanimum
inter in omnia quae in mundo sunt mundum omnium ambitiosorum



Edward Cocker.

That radiant Soule where Art, and Vertue twine
Their beames with Grace, most gloriously doth shine.

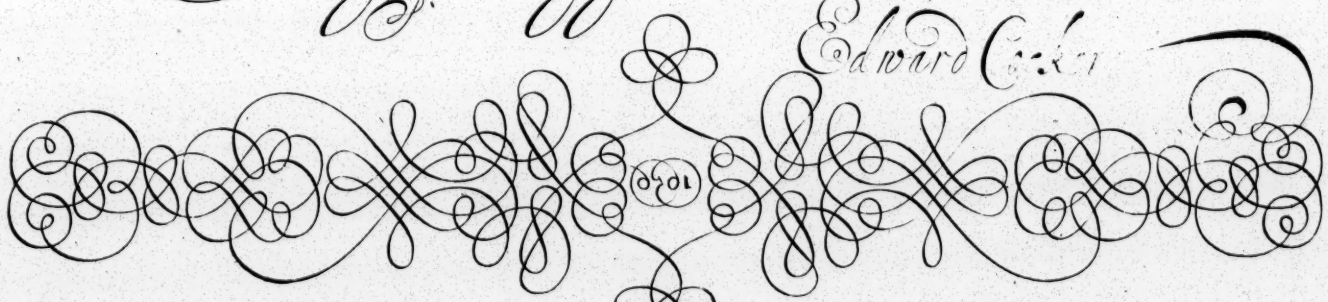


Essonte or liuite the same wee bring,
And in one Time wee liuite doe sinn,
Though neuer so Excellent a thinn
'tis wonne,

Euen vtterly out of Countite
Though neuer so handsome or compleate,
Twitte theire fore one thing to repeate
A stonne

Such as abbliz their mirth
May quickly gaine it

Edward Coke



I . II . III . IIII . V . VI . VII . VIII . IX . X . XI . XII. 1 . 2 . 3 . 4 . 5 . 6 . 7 . 8 . 9 . 10 . 11 . 12 .

It is the Hono: & Renowne

of a Common-wealth to be vnder the Goverment of Courageous & Ingenious minded men, who by ye Card, and Compasse of Magnanimity and Wisdome can, like skilfull Pilots, steere the Ship of State.

A. a. b. c. d. e. f. g. h. i. k. l. m. n. o. p. q. r. s. t. v. u. w. x. y. z.

EDM: LYDGATE

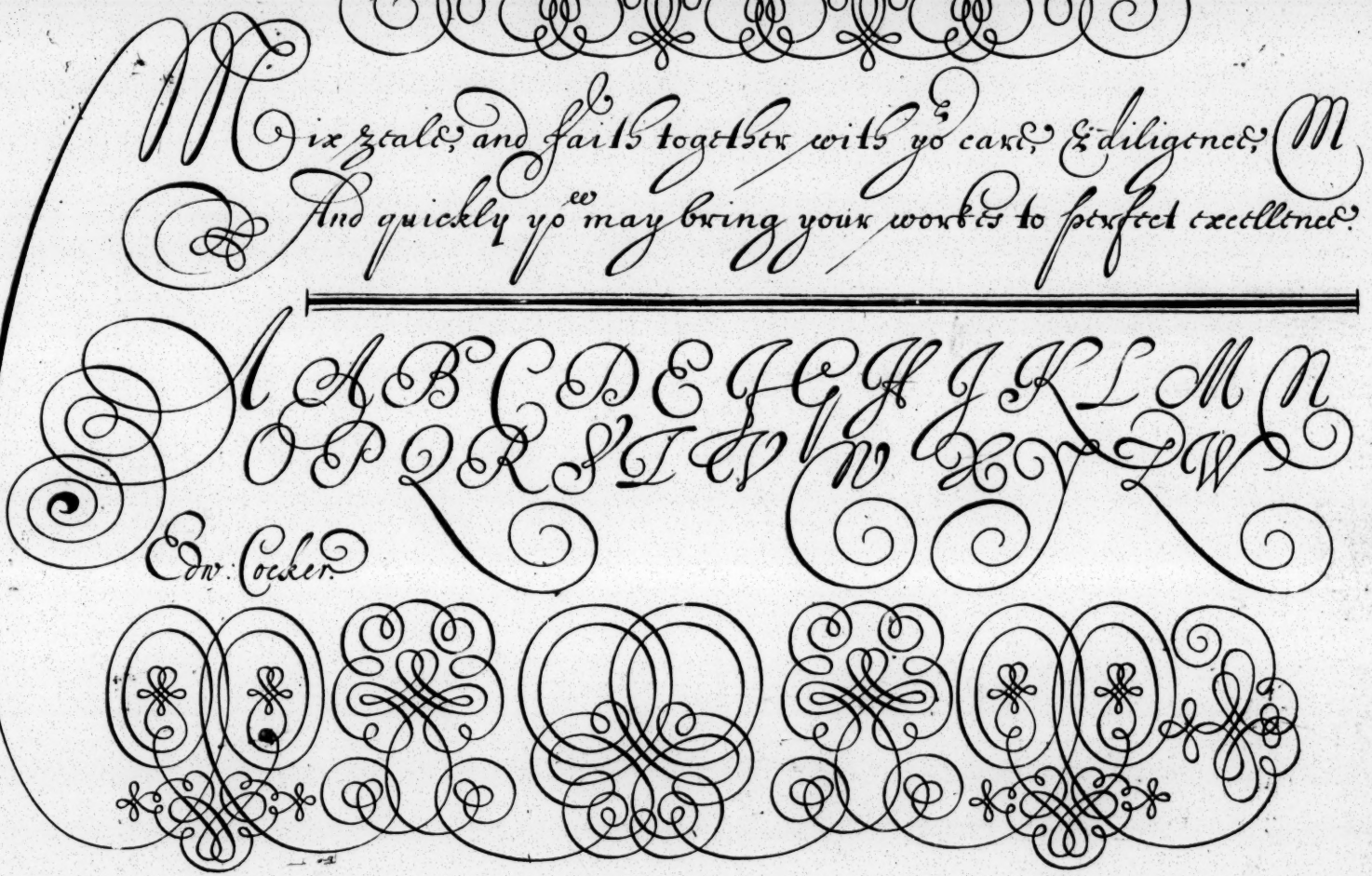
This Indenture

witnesseth that communitation is knowne to bee most commonlie a declaration of the intimation of mens minds, and &c.

A B C D E F G H I K L M N
O P Q R S T V W X Y Z

Edw Cocker

Mix zeale & and faith together with yo care & diligence &
And quickly yo may bring your workes to perfect excellence



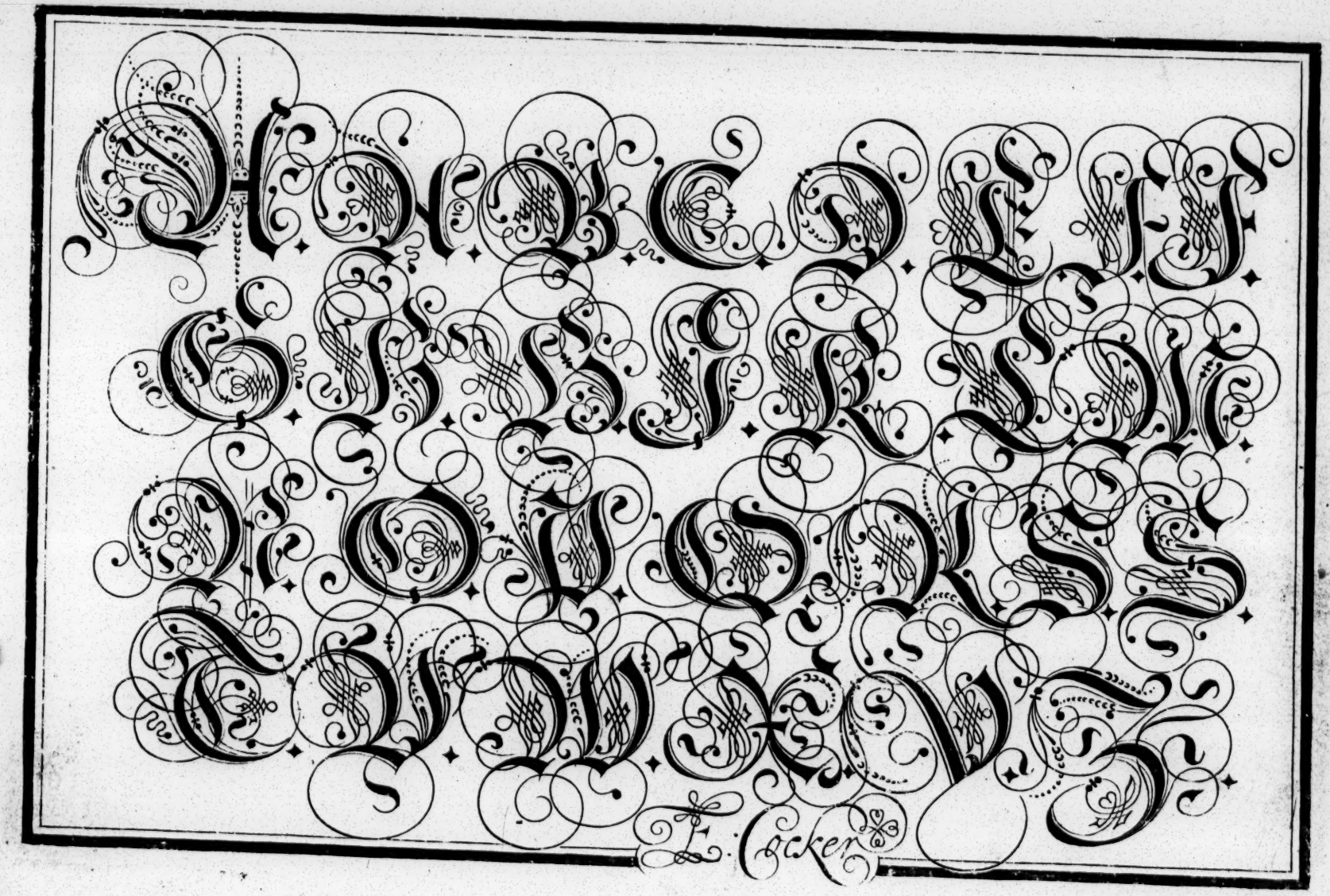
Edw: Cocker.

A a b c d d e e f f g h i i k l m n o p p q r r s s t u u w x y y z &.

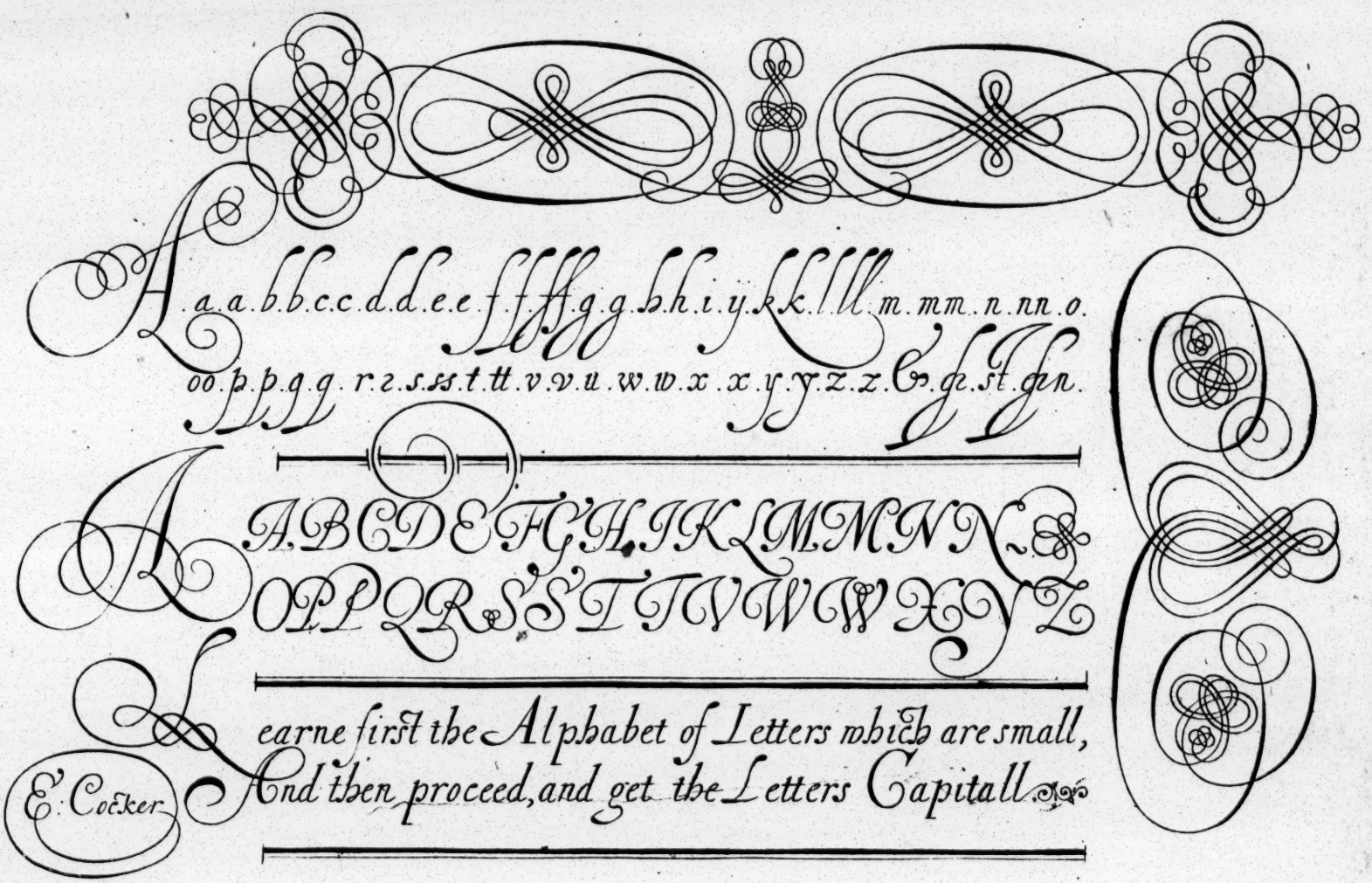
Except the Almighty be pleased, by the Divine powre, and
Providence of his most heavenly Majestie to guide and
direct us in the way of his immaculate Commandments
and righteous precepts, wch are not able to performe
or bring to perfection the least of our endeavorings, or
enterprises, that may in any respect prove comfortable vnto.

Cocker.

Mount, mount my Soule on Contemplations wings,
Leave Earth to Earthly mindes; minde Heavenly things.


Schreibkunst
F. Cocker

All things are done
through the Divine
Providence of God.
a.b.c.d.e.f.g.h.i.y.k.l.m.n.o.p.
q.r.s.s.o.s.t.v.u.w.v.y.z.z.
Edward Cocker.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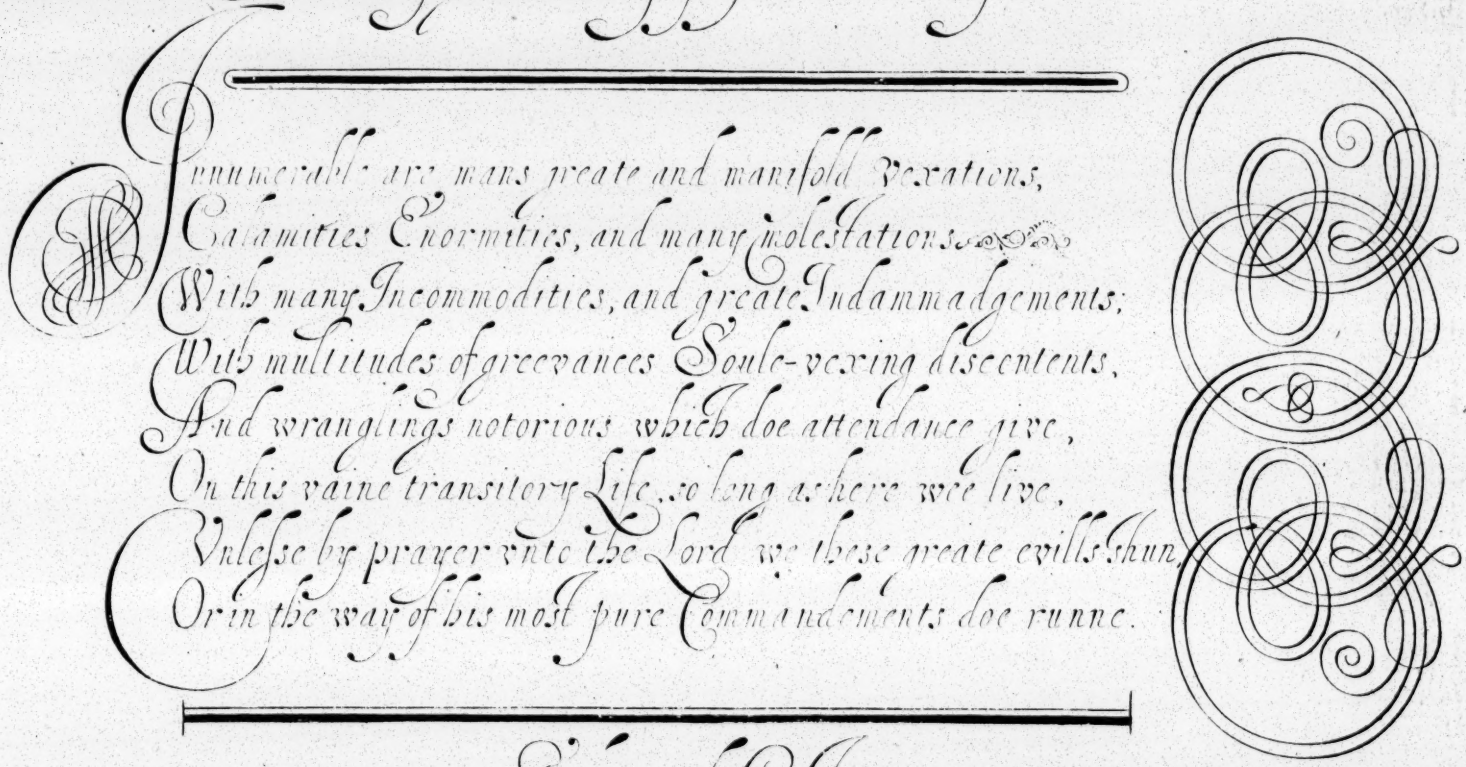
A.B.C.D.E.F.G.H.I.K.L.M.M.N.N.&
O.P.P.Q.R.S.S.T.T.V.W.W.X.Y.Z
Learne first the Alphabet of Letters which are small,
And then proceed, and get the Letters Capitall.
E: Cocker

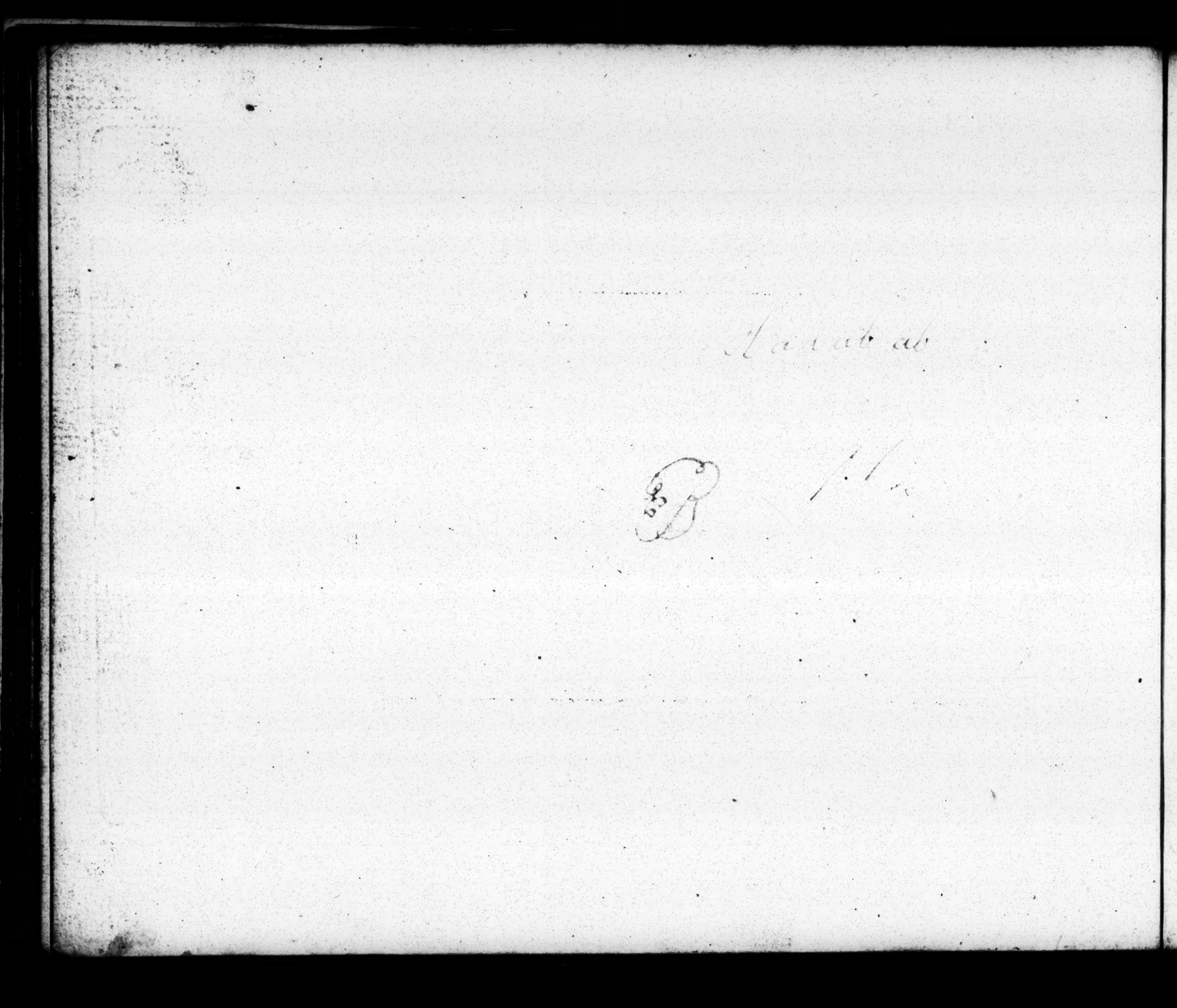
Many and innumerable are the Allurements, & Entisements of this World to vanity: but Lord be thou my Schoole-master, and teach mee to number my dayes, that I may apply my heart vnto Wisdome. Make me to runne in the vncontamminated path of thy most holy, and immaculate Commandements. The way to eternall life

Edward Cocker.

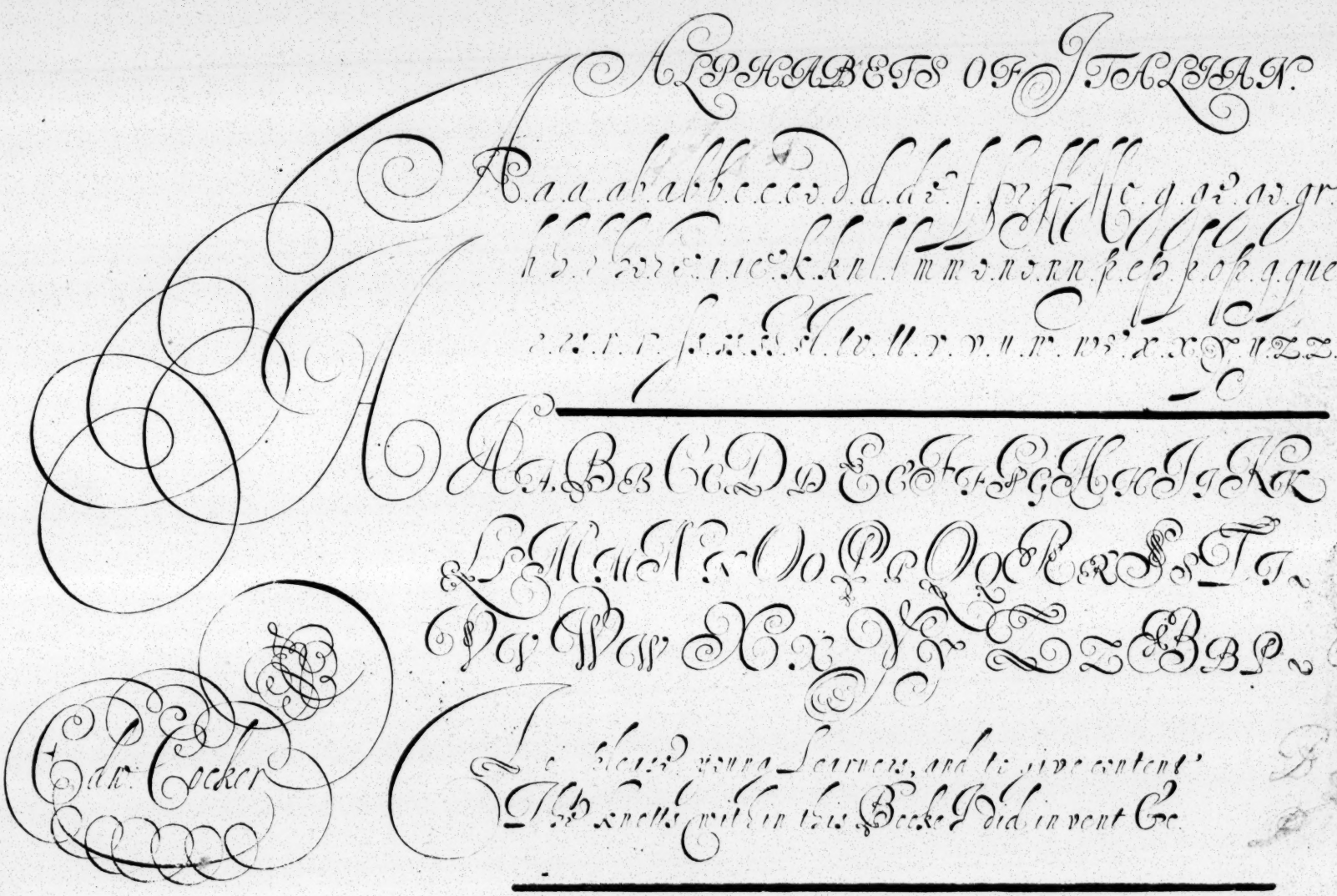
A a b c d e f g h i k l m n o p q r ſ s t v u w x y z & &



Edward Cocker.



ALPHABETS OF ITALIAN.



By Zeale our Faith is, & good Workes, exprest.
We quit all Creature-Comforts, to be blest.
Men are quick-sighted Lynx-eyd, faults to finde:
But when they should see forme, deerest & blinde.
Religions flame full quickly waxeth cold,
Vnless the same we decry zeale vphold.
Edward Ecker.

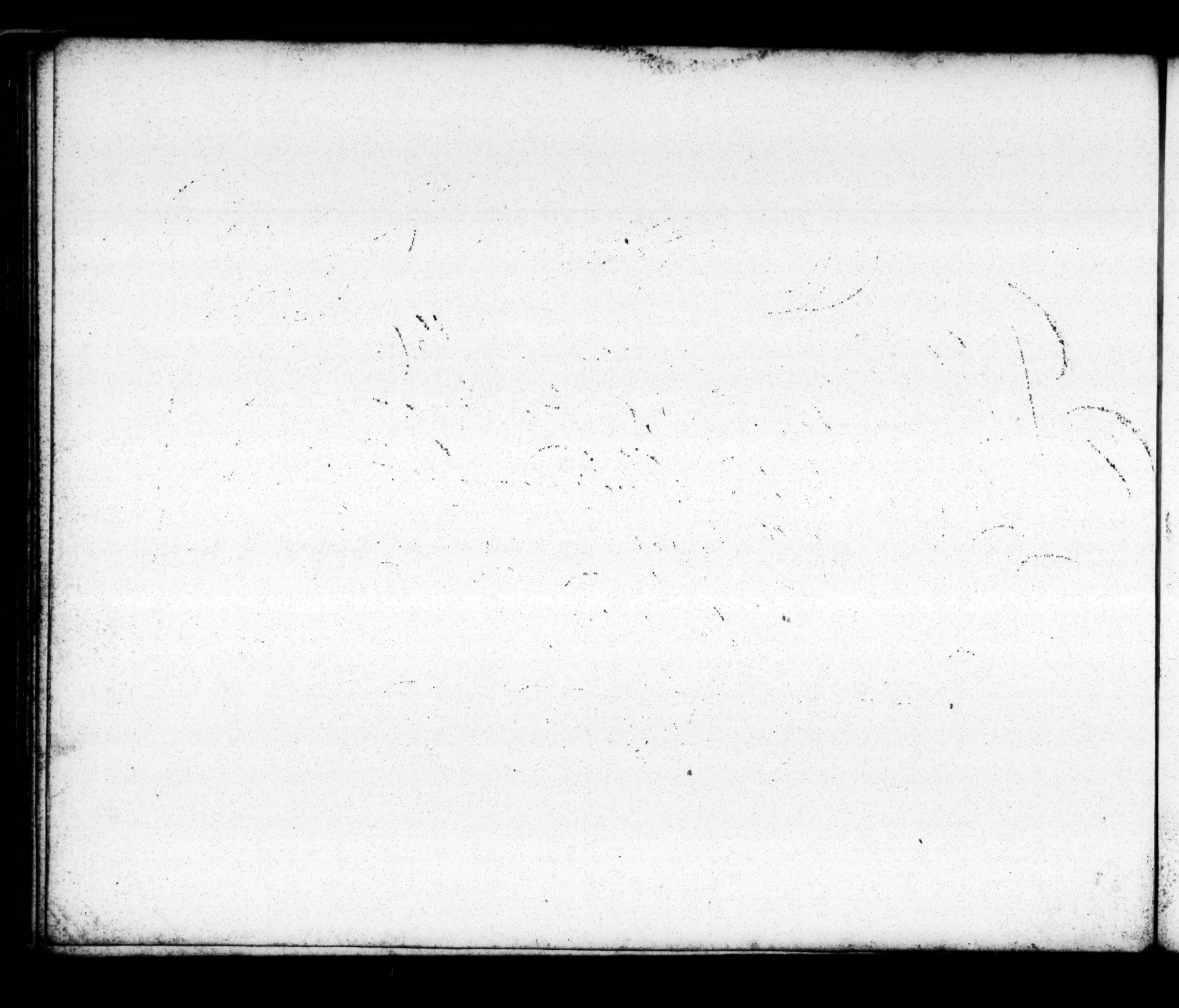
ITALIAN HAND.

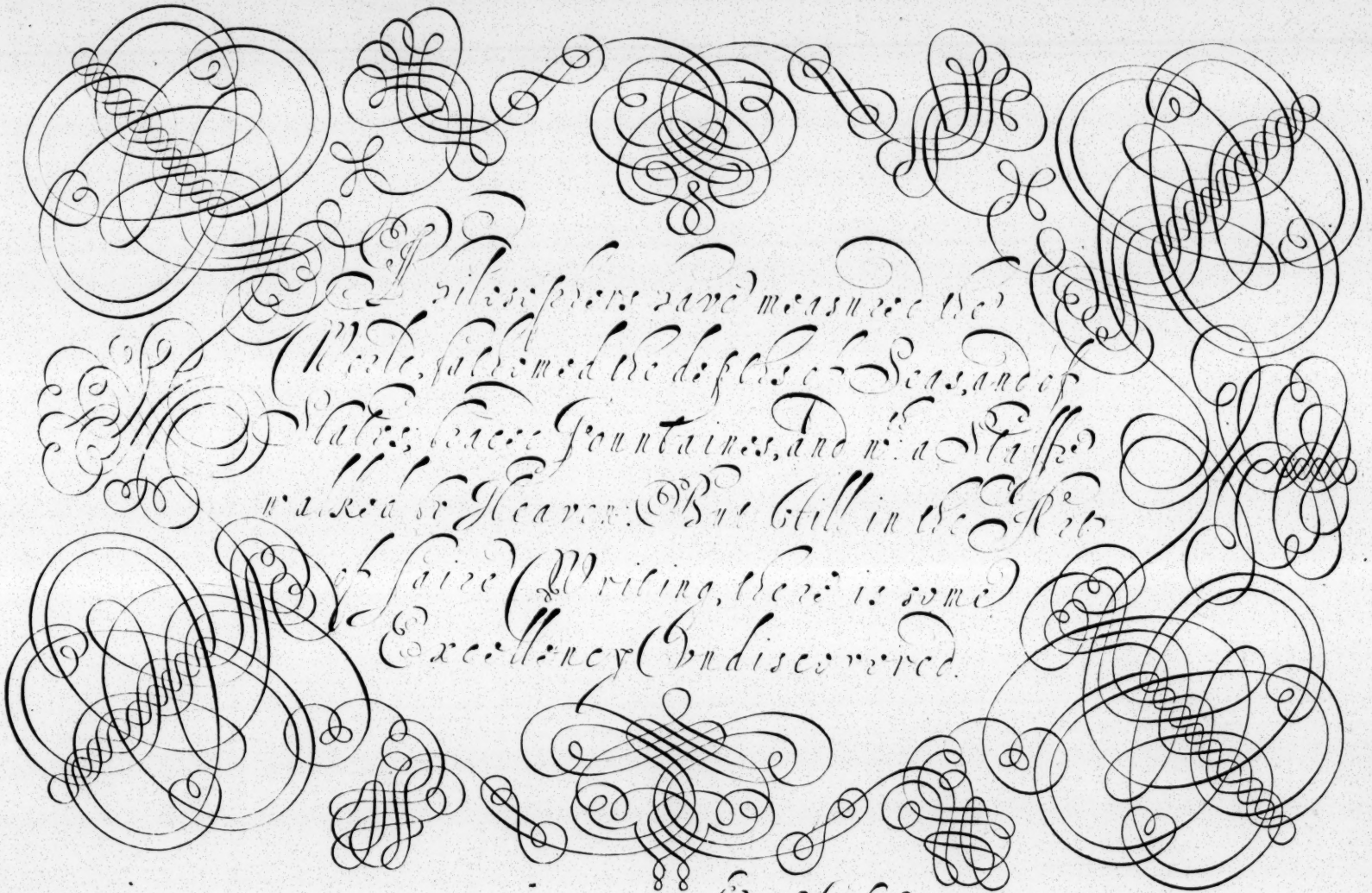
Must from vncontaminated Springs
Extract some quintessentiall famous things.
And to create rare Novelties, whose view
May charme Beholders, we our braines must screw.
For old things now, are slighted, and rejected,
And only new Inventions are respected.

Cocker.

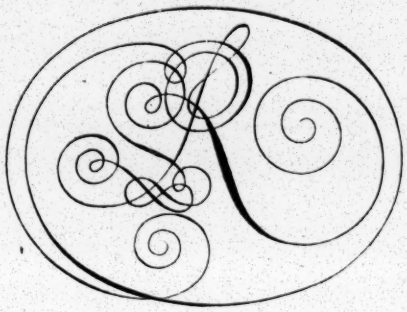
Industrie, and Ingenuitie are two vnseperable Companions
bring once met togeather, in a Prudent, and Vertuous young
man. Vnderstanding doth leade, and conduct him to
Industrie, and Humilitie to Ingenuitie. Endeavour
therefore to have Vnderstanding and Humilitie.

EDWARD COCKER




Of Silver Spoons have measured the
Wide, fathomed the deep Seas and
Vales, trac'd Fountains, and n'a Stage
walked of Heaven: But still in the Act
of fair Writing, there is some
Excellency Undiscovered.
Edward Cocker.

A a b c d e f g h i k l m n o p q r s ſ s t u v w x y z &



everence, feare, and obedience, are required in Children towards their Parents; but, first they are conveniently required in Parents, as namely to feare God and to be obedient to his holy Commandements, and reverence their Superiours, and betters, and by their example their Children will become vertuous.

Mess.mo Beat.mo Vir.mo Dig.mo ac Intell.mo Gen.mo

Hon.mo Sib.mo Leg.mo Mag.ne Rel.mo Obs.mo Dn.mo

Ques.re Sen.mo Sen.mo Sec.rio

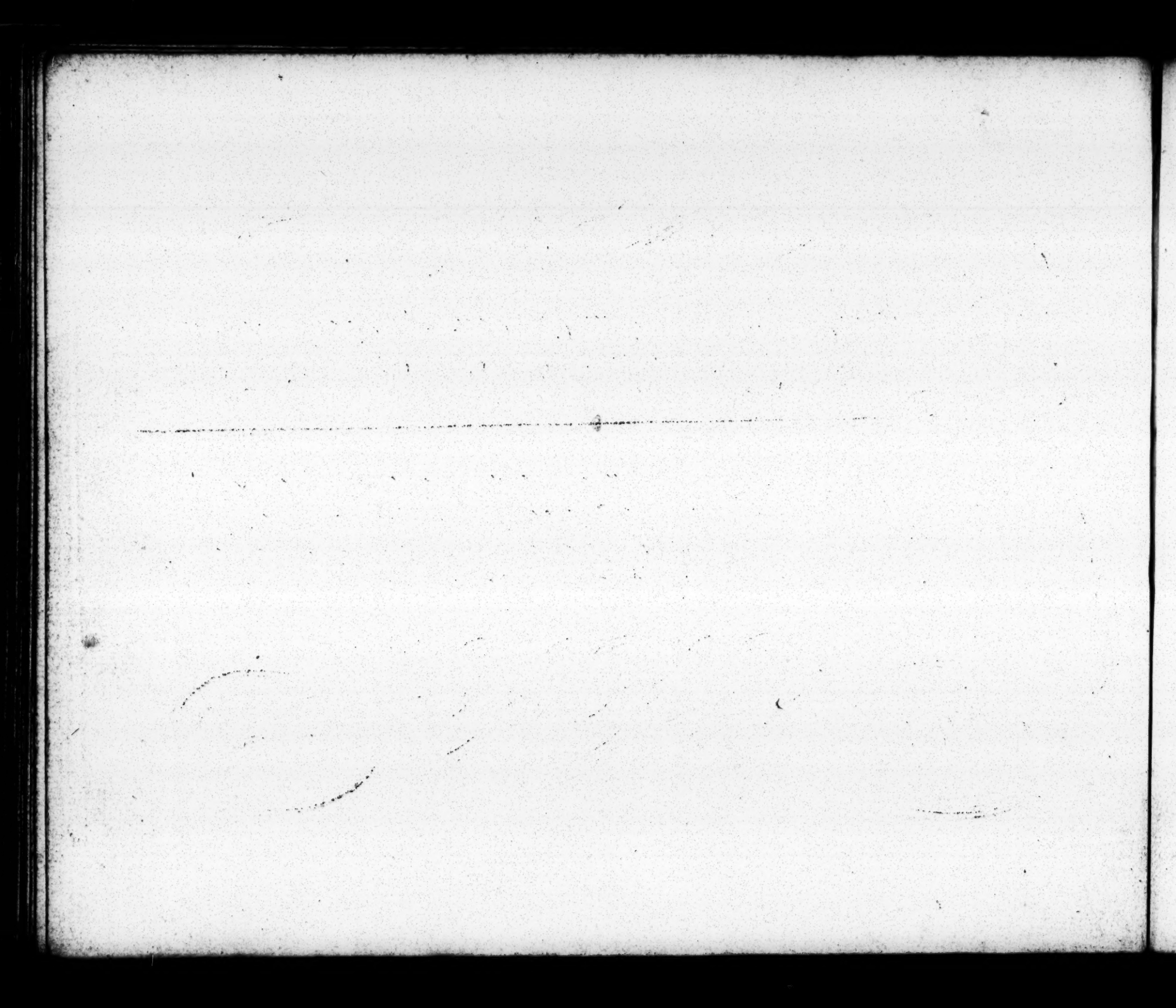
Vivida durabis vernans fracena Senna.

HERDOCKER

Aaaam Bbbbm Ccccm Ddddm Eeeem Ffffm Ggggm Hhhhm Iiiim Kkkkm Llllm Mmmmm
Nnnnn Ooooom Pppppm Qqqq Rrrrm Ssssm Ttttm Vvvvm Wwwwm Xxm Yym Zzmé

No Instrument of Musicke, though never so excellently tuned and cunningly play'd on, may be able so to illuminate & vain imaginations of men, and give the like contentment to their minds, as the sweete sound of their own praise and commendations, which is often times an incantment to men of wisdome and evermore an incouragement to Vertue, and doth most commonly elevate their Spiritts to y highest.

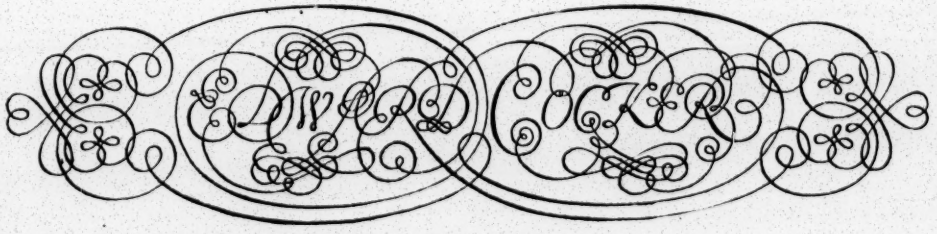
Edward Cocker.



uo quis velit, & quaqua lubeat (ad Literas graphice, &
pulchre effarmandas) Calamum ducere non tam facile cuipiam
est & promptum, quam est ei vtile, necessarium & quam
maxime honorificum. Manu sua propria scrip: & sculp: E: C:
A B C D E F G H I K L M N O P Q R S T V W X Y Z
A Thistle shall out-vie the lostie Pine;
And Sol's resplendant Beautie cease to shine,
Before bright Vertues radiant Tincture fade.
Or Arts rich Lustre's worse by Envy made.

Man of himselfe doth nothing know nor nothing comprehends
But by the power which God alone for reason to him lends

It is not Pen, but Pen with Arts direction
That brings faire Writing to its full Perfection.



I never was taught, yet I have brought this to an end you see,
But this small worke by God was wrought, it was not wrought by me;
To him therefore, for evermore, the praise and honour be.

Although our Workes end quickly like our dayes,
Yet LORD to Thee bee endlesse Praise,
For the sweet Influences of thy Mercies Rayes.

COCKER.

Additional Directions, Theorems, and choise Principles; Composed by the Author, since the first impression of this Book: Comprehending the Quintessence of his Knowledge in this curious ART.

MY advise to those, who aim at excellency, in all, or any of our new compos'd cursory Hands, is, that they would ingeniously consider from what *Hands*, they are derived, and how much they ought to resemble their *Originals*: Also what mixture of Letters may render a hand most expedious, and graceful: it being no less necessary for a *Pen-man*, to be understood in the Art-full composition of Letters, then for a *Physitian* to he s'kil'd in that of Medicines; Yet I impose not this Task upon *All*, but would rather confine it to *Writing-Masters*, *Secretaries*, *Clerks* and those who are designed to Affairs of that nature; knowing it would be as disadvantagious and ridiculous for the most of others, to puzzle themselves, and hazard the loss of their Time, by an unnecessary Scrutiny in the nice Principles of this Art, as for those not to be throughly knowing, in things of so great, and indispensible concerment in their Practices and Professions.

But whoever pleases himself to walk through the dark Intricacies of this curious Art, he will not find it amiss to take our following Discourse along with him, as a Luminary to his Understanding.

1. From whatsoever *Hand* you derive those letters which you mix with those of the true *Secretary*, they must so far comply, as to be the same in *compass*, *depth*, *distance*, *full*, and *small*.

2. If your hand be compos'd of *Secretary* and *Roman*, the Distances of your Minnumstrokes, and the parts of all Letters depending thereon, must be the same in dimension with the Diameter of your circular Letters.

3. Take this for a general Rule (attended only by one Exception,) that, Whether the Compoſition conſiſts of *Roman* or *Italian*, with *Secretary*; you muſt not uſe above one fourth part of the *Secretary* Alphabets for that, like too much Alloy to Gold, takes from the nobleneſs of their Mettal, and impairs their Eſtimation. Unleſs the Hand be miſcellaneous, wherein, as in adulterated Wines, you may have a daſh of every thing, and all good for nothing.

4. Though the Stems of the *Roman* wind not off; yet, in compoſition, their additional turnings is a neceſſary and beautiful variation; if the aſcending and diſcending parts fall not ſo near one to another, as to cauſe a flatneſs or diſproportion, contrary to the compleat carriage of the *Hand*.

5. In all Hands compos'd of the *Italian*, any part of any Letter falling naturally into a near conjunctive duplication of Strokes, that part muſt be full, as the back of the *a*, *g*, *q*, *h*, *&c.* being both congruous and illuſtrious.

6. Thoſe Hands conſiſting of a conſiderable mixture of leters, borrowed from the *Italian*, muſt be varied to an *Oval* form.

7. If from the *Roman* and *Italian* both, you take an equal number of Letters to mix with the *Secretary*, thereby to frame a Hand uſeful and pleaſant, there in all the letters of the three Hands muſt be drawn to a neceſſary compliance one with another; there being no greater abſurdity in writting, than for Letters full and ſquare to ſtand improperly confronting thoſe of an Oval or circular form, in one and the ſame piece.

8. The ſtems and tails of Letters in a running Hand, may be one fourth part, or more, longer than thoſe of their Originals; provided the diſtance of your lines be ſuch as will handſomly admit of that liberty. Otherwiſe, as in Petition-hands, wherein lines and letters ſtand cloſe, they may with Reaſon be denied part of their uſual length.

9. When you would write a clear faſt hand, let your Pen have a reaſonable long Nib, and that an anſwerable Slit; and bear your hand lightly on the ends of your third and little Finger: to which being us'd, your hand will be ready in motion, and by caſting or turning it a ſmall matter outward from you, it will be more certain and ſteddy. *Theſe*

These Rules to those that understand,
May be enough for running-hand.

For Set-Secretary.

I Have by a right lin'd Triangle, with a perpendicular line inscribed, and uniteing the opposite Angle, so effectually demonstrated the artificial carriages of the pen, in the performance of all Hands, as hath moved some to admire at the rare effects of so small a piece of Art. On which I shall here make a little Comment. First, by holding the Pen rightly, and permitting the Nib thereof to lie at the Angle towards you, it being directed towards the siniſter point, you will be informed how the full of all letters should lie; and by applying the pen to the perpendicular line, you may learn the carriage of this Hand, on which we now treat, most of the parts of all the letters therein depending on that line; which, Practice will render perspicuous. You may see how influential the consideration of the dexter part of that Figure will prove, when you in like manner, apply your pen thereunto for the compleat carriage of *Italian* Hand, which will be of no small concernment to a practitioner therein. But here to inlarge on the various Uses thereof, would be too large a Digression. Return we therefore to our Subject in hand.

1. Your pen for this Hand must have a nib just so broad as you intend your Minnums: with the edge or left corner whereof your small uniting-strokes must be made; all other parts must be produced by a direct application of the pens full mouth.

2. Those letters whose Bodies exceed the rest in magnitude, as the *b*, *f*, *h*, *k*, *ſ*, and *t*, are best made by a more than ordinary pressure of the pen. Those that begin small, and so encline to a fulness, are begun with the left corner of the Nib, and finished by turning the pen towards the right hand, and drawing of it absolutely downright: yet when they decline to a smalness, as the *f*, and *ſ*, you must wind off your pen towards the left hand.

3. The

3. The Capital Letters of this Hand, depend upon that moſt perfect Figure the Circle, for their exact ſhapes and proportions. The conſideration whereof does abundantly improve the judgement, and facilitate the Symmetrical performance of thoſe Letters.

4. Thoſe whoſe imployments require this Hand, as for Engroſſements, Records, &c. would do well to have a mixture of letters, not leſs ſubſtantial, in ſtead of thoſe which render the hand tedious and troubleſome; and alſo to make thoſe Letters more round, whoſe many ſquares would take up time, as the *a*, *b*, *p*, *q*, *r*, *w*, &c. For this *d*, to uſe that which returns to it ſelf; and in ſtead of this *f* and *ſ*, thoſe that turn circularly. For further tranſpoſition or variation, I refer them to the Rule of Reaſon, and the nature of their Buſineſs.

Of all rare Hands, the Set-Hand is the beſt;
Who writes that well, with eaſe may write the reſt,
'Tis like a mighty Fort, which who does win,
Makes all the leſſer Cittadels fall in.

For Text Hand.

1. AS for Set-hand, ſo for This; the nib of your Pen muſt be the ſame in breath with the ſtrokes of your letters: For, if it be narrower then the intended ſtroke, it muſt be forced by an extroardinary Preſſure, which commonly by bruiſing the Paper, draws down all the Ink, and ſo drowns the letter: Alſo on Parchment, though that be not ſo ſoon penetrated

trated by the pen, yet by urging the pen with too great a poize, the ſtroke by overflowing exceeds its Art-full bounds, And for abroad nib'd pen, being directly applyed, to produce ſtrokes narrower then it ſelf, ſo as to continue a Hand of this nature, would be an Argument that Miracles were not ceaſed. Yet as to the firſt, there is more probability of performance. For *I* my ſelf have deſigned Letters and Copies of this Hand roughly, with a pen having a Nib ſmaller then the breath of the ſtroke, and with a finer pen compleated them, with no ſmall curioſity. But to finiſh them by one draught, is more Maſterly, and by me more uſed, the other Way requiring more time then a Maſter can well ſpare, and more Judgement than every Learner is furniſhed with.

2. What in all other Hands is requiſite onely, is in This of abſolute neceſſity, that is, an Artificial diſſection of all the Letters therein; which in other Hands is of concerment in relato the *Theory* only, and in the *Practical* part of ſmall uſe, but in this of great conſequence to both; no Letter therein being made by a diſcontinued motion of the Pen; *I*n Order to which it will be convenient; Firſt, to practiſe thoſe Quadrangular *Touches*, and Diamond *Cuts*, which commence and conclude moſt of theſe Letters. 2. Thoſe down-right and *circular*. Then having ruled double lines, on paper or parchment, with ſmall compaſſes, on a forked Quill, you may in This, as in other *H*ands, make the minnums, and then the moſt coherent Letters, leading one to the making of another. Ever making uſe of the left corner of your pen, when a fine hair-ſtroke is required and turning by degrees, till you come to the uſe of that corner, when any full or body-ſtroke of a letter concludes in a point, but when a letter begins fine and ſharp, apply the right corner, and by the like degrees turn it to a flat.

3. LEt their main Body-ſtrokes be finiſhed; which being dry, you may flouriſh with eaſe and without danger; if you make Chequer-work Knots therein (ſuch as cuſtom, and the ignorance of better, have rendred peculiar to theſe letters) let that ſtroke on which the reſt depend (which the *Dutch* uſually whirle about in a circumambient Daſh, and with *Us* winds it ſelf over the letter in a ſpiral-line) I ſay, let that ſtroke, as being a guide to all the reſt, be firſt made; then thoſe on the right ſide thereof, the faſhion of the Knot not admitting of above one or two ſtrokes on its left ſide: And obſerve, as the body of that principal ſtroke waves ſo muſt they all exactly bend. Which being drawn, you may cloſe the Knot, and to it deſign its right mode.

4. I commonly fancy, or make a Center for Capitals of a conſiderable dimenſion, and ſometimes for the body let fall a perpendicular Line at that Center, which do wonderfully help, as to the compleat ſtanding, and exact compoſing of thoſe Letters.

The *Germans* have a moſt glorious way of Flouriſhing their Capitals Letters: Which ſometimes in a ſtately Piece I uſe; and it's thus. The chief ſtroke being drawn, a ſhort ſtroke at the bottom thereof, as the *Radius*, is adjoyned; from which (as out of the Socket on a Helmet the Plume of Feathers riſe) a multitude of hair-ſtrokes turn off gradually within the maſter-line, much reſembling the *Mantling* of a Coat of Arms, being adorned with many curious Touches of the Pen. Of which hair ſtrokes, I, by an Invention of mine own, can make 500 in leſs then a quarter of an hour, and thoſe to turn and wind about all the wayes it's poſſible for imagination to lead them; being ſo fine, clear, and perfect, as to render them admirable to all lovers of *Art*, and inimitable to All in general: which, being of more Curioſity then material Uſe, diſcretion obliges me to conceal. But *One* with an extream

tream fine pen, and a ſteady hand, with reſpect to their gradation by the firſt line, may, as to this feat, accompliſh his reaſonable deſires; and if he be ſufficiently furniſhed with patience and ingenuity, he may, by ſliding the edge of ſuch a Pen, as Painters do their penſils, in the nice performance of their ſmalleſt lines, make ſtrokes for fineneſs, not much inferior to the Spider's Clue.

Admired EUCLIDE! *whoſe great Soul does ſhine*
In high-ſt Mathematick *Diſc pline*;
Whoſe Works *do* All *a thouſand times tranſcend,*
And more miles diſtant, were more years ſince pen'd.
In which thoſe wondrous Principles *we learn,*
Which This, *and moſt rare* Sciences *concern:*
From whence theſe Geometricals *we draw,*
Which are to Text-hand, *an unchanged Law* Viz.

1. A minute *Rhombus*, being the Head and Baſis of moſt ſmall Letters in this *Hand*,
2. A *Perpendicular*, of which moſt of their bodies conſiſt.
3. A *Circle*, being a rule flouriſhing ſtrokes, and all letters requiring rotundity.
4. A *Quadrat*, being of ſome uſe in *This*, but more in the Original *German*, with us called *Church Text*.
5. *A Spiral*-line, whoſe properties in relation to this Art, are prementioned.
6. An *Oblique*-line, uſed much in *Capitals* generally, as there applied; winding off circularly, *&c.*

And though *Theſe* are not Mechanically, or Inſtrumentally applyed, yet muſt their forms be conceived in the Mind of ſuch as make an Ingenious Comment upon this *Text*, For

As

As he that is in Architecture *skill'd*
Doth, in Idea, *ſmaller* Models *build*
Of his more ample Structures; *ſo muſt Thoſe*
Who Maſters-pieces *in this Art compoſe:*
The Mind *inform the* eye, *and that directs*
The Hand, which moves the Pen *to great effects.*

From Holland *and high* Germany, *we go*
To Rome, *our skill in their rare Hand to ſhow.*

For Roman-Hand.

THis Hand was Originally formed of the *Oval*, ſtanding upright, though Time hath no leſs varied it from its firſt ſhape, and poſture, then the City where it had its Birth. But the hand which we now fancy to be *Roman*, is with Them called *Cancellareſche*, which bears no reſemblance to that which Printers term Round *Roman*; It being of later invention, as *Jo-Baptiſta*, a famous Pen-man in *Rome*, above 100. years ſince, obſerves. Which I ſuppoſe (not without Reaſon) were both derived from the ancient *Romane* Characters, but I ſhall only treat on That now in faſhion; to which the following Rules properly relate.

1. The Compaſs letter; are not confined to the exact form of a *Circle*, nor that of an *Oval*, but rather keep a mean betwixt both, all having a uniform Dimenſion: Neither Capitals nor ſmall, exceeding the O in diameter.

2. This Hand depending on the *Oblique*-line; to bring long letters to a ſubſtantial body, we wave their Stems, by means whereof the Effects of the pen fall full.

3. We

3. We ſhade the oppoſite ſide of Compaſs Letters, as more correſponding with the nature of this Hand though ſome Diviation from the *Umbraical* Rule.

4. The compaſs of the *O*, and about one fourth part more, gives the diſtance from word to word; and the Minnums or body-ſtrokes of the *m*, give that from letter to letter.

5. All Stems are about treble the length of the ſmall *i*. and the diſtance of lines are one ſixth part, or above, of the Stem's length more.

A ſoft Pen, with a reaſonable broad nib, and long ſlit, beſt fits this Hand.

Theſe Rules to Practitioners may be of concerment; but he that profeſſes to teach, and knows not how to vary (upon occaſion) hath more need to learn.

For Italian Hand.

IN regard the *beauty* of this Hand, wins much on the Affections of Practitioners, and for that it is of univerſal uſe, I ſhall dilate my diſcourſe as to the diſcovery thereof.

Italian-maſters, firſt, for the moſt part, inform their Schollars by a Characteriſtick Alphabetical Figure, comprehending moſt of the twenty four Letters: by which ingenious Compendium, well demonſtrated, ſo firm a Ground-work is in a ſhort time laid, as that no Letter ſeems difficult to the Learner. Which contrivance, in part you may ſee at the end of the firſt *Roman* Alphabet in this Book. After the knowledge whereof, they make the letters ſingly; firſt, the Minnum, or ſmall *i*, in the performance and compleat carriage whereof, when practiſe hath rendred them perfect, they eſſay the making of an exact *Oval*, which lies ſlanting, according to the nature of the Hand, and thoſe two being perfectly learned, the better half of their buſineſs is accompliſhed; after which, the y proceed to their making of *u*, *n*, *m*, *r*, and *t*;

then

then to the *c*, *e*, *o*, *v*, *s*, *z*; and when they can compleatly command those short-bodied letters, the small *l*, is diligently practised, which leads to the making of all letters with stems, as the *b*, *b*, *d*, *ſ*, *f*, and *k*. After the full attainment of them, the compass-letters with tails are encountred, as the *g*, *q*, *p*, *y*, &c. And when the true carriage, proportionately of strokes, with the correspondency of Letters, and their parts, are by the Learner effectually understood; They put him on the *Conjunctive* part, by joyning those letters together in Couples only, which were first learned, and then mixing them with the long letters, not exceeding one syllable, till they are enabled by the often uniting of those letters, to write short words, and by degrees longer, and afterwards whole lines, or joyned Copies. Which Way, I would wish every Practitioner to observe in the whole course of his practise, as to this Hand. The *Italians* being thus wisely deliberate in teaching, and as admirable dexterious in the writing thereof. This *Method* I my self observe, with Variation, according as the Schollars Capacity and Discretion require, yet never without necessary and Artful Observations and Rules, most of which I here present you with, as a Donative of one that wishes so well to the ingenious lovers of the incomparable *Art*, as to impart so much of my knowledge in *Rules* and *Demonstrations*, as may render it difficult to the Industrious not to write well.

Axioms, and practical *Theorems*, to be observed in writing of *Italian-Hand*.

1 The Quil which you make your Pen of, for this Hand, must be hard and clear, whose Nib must be as long as you can handsomely manage, the point thereof being drawn by scraping, into an almost invisible Semy-circle, but not rounded within the Pen.

2. The Ink must not be too thick, but such as may run freely and smoothly from the Pen.

3. The Paper must be fine, and pollished, or pounced with Gum Sandrick, which you may buy at the Drugsters, or Apothecaries, ready pulveriz'd.

4. If

4. If you cannot with facility hold your Pen the *Italian* way, betwixt the Thumb and Fore-finger only, which is beſt for this Hand, then hold it the *Engliſh* or my way, thus; take the Pen in your Hand, and lay the left ſide of your middle-fingers end, on the right ſide of the cheek there of; above that your fore-finger, your thumb advanced above that, riſing in the joynt, your two fingers being extended near to their full length, your hand muſt move only on the end of your little-finger (your third finger lying on it) whoſe end muſt turn inward. Your hand muſt be ſo lightly born, as ſcarce to make you ſenſible that your fingers end touches the paper, from which fingers end, the nib of your Pen muſt reach about two Inches. Yet to be moderated according as your fingers are long and ſhort by which compleat handling of your Pen, you may carry up, draw down, or ſweep a ſtroke about with unimaginable celerity. This, I adviſe only in order to This, or a long ſlanting *Mixt-hand*, requiring a poize, as a Childs hand of a year old.

5. When your Letters turn off in *Ovals* hanging over them, as the Clouds in ſome well painted Landskip, enter the Pen at that place where you imagine its proper for the Stem to tend downward; then beginning with the left corner and edge thereof, immediatly turn it inwards to a flat, with its mouth outward, from the left hand, and ſo wheel the ſtroke off, or into it ſelf as you pleaſe, being mindful that every leſſer turning. bear the ſame form with their circumvolving lines; and let every one decline in ſhade, if there be many in one ſtroke, even to inviſibility.

6. All ſtrokes aſcending, and returning in a near duplication, muſt be totally cloſed, whether great or ſmall, as in moſt well pen'd pieces of *Italian*.

7. Strokes at a diſtance, *Oblong*, are on one ſide ſhadowed, and on the other light, not by the natural, but artificial effects of the pen though in the currant *Chancelereque*, or ſwift *Italian* now uſed in *Italy*, all ſtrokes of that Nature are denied an Artificial fulneſs, and only graced as the Ink naturally fall.

This Hand is written cheifly for two Reaſons by ſome for *Buſineſs*, by others for *Beauty*: he that entertains it in conſideration of the *firſt*, muſt be excus'd if he be deficient as to the *laſt*.

8. By directing the Pen to a flat, any fulneſs may be expreſs'd; yet when the Shadow lies contrary to its motion, ſome ſmall deliberation is required in the carriage thereof.

When narrower turns impede the Chariot's courſe,
The Chariotteer drives with leſs ſpeed and force.

Art, then appears moſt perfect, when moſt reſembling Nature. Which is fairly confirm'd by our Elaborate Pieces of *Engliſh-Italian*: And though *Sol's* milder viſits win not the *Genius* of the *Engliſh* to *Italique* Sublimity, yet induſtry (*that Microcoſmical Phœbus*) ſo vivifies *Our* Faculties, as that our *Art*, on this ſide, tranſcends their Nature (in reſpect of Writing) who inhabit beyond the *Alps*. This I dare confidently affirm though having not arrived to perfection in my *Sculpturial* Practiſe; I cannot yet preſent the wide world with the thouſandth part of that ſweetneſs, and delectable curiouſneſs attending the Pens more choiſe performance. For, contrary to Vulgar Opinion, I (to my diſcontent) know, that the *Graver*, at beſt, falls infinitely ſhort of the Pens Eye-pleaſing *Delicacies*.

Chi non puol quel che vuol, quel che quo voglia.
Chi ſemina Virtu, raccoglie Fama.

For Command of Hand.

THis being a Piece of Art, requiring an extroardinary dexterity, he that intends to be accompliſhed herein, muſt of Neceſſity, practiſe much the dexterious carriage of his Hand, as theſe *Verſes* imply.

Swifter

Sniſter in Motion then the nimble Hind,
Air piercing Arrows, or the winged Wind.
More quick then ſpeedy Lightning through the ſky,
So muſt your hand, not only move, but fly,

For the better attainment of which, it will be convenient that you make deliberately all thoſe Great letters and ſtrokes, which you would produce by command of Hand; ſo long, that you be not only able to make them tollerably well, but till you be ſufficiently enabled thereby to judge of the true carriage of a ſtroke, and whether the various parts of a letter depend on a *Circular*, *Semi-circular*, or an *Oval* form, according to the principles of *Geometry*: for, till you have the true ſhape, or Idea thereof in your head, you can never expect any thing excellent in this kind from your hand. But that you may, without much difficulty accompliſh your deſires, conſult with the following *Directions*.

Procure a ſmooth well-poliſhed Slate, ſuch a one as moſt *Paper-Stationers* ſell, with a Drawing-point and ſpung thereunto belonging; on which practiſe the Letters or knots which you would handſomly command; and when you find your hand apt and ready to give their exact ſhapes, then with a Pen not having too long a ſlit, or being too ſoft, you may do the like with facility on Paper and Parchment.

But firſt uſe your hand to ſweep a circle of about two or thee Inches Diameter, and an *Oval* of proportionable dimenſion, and think it not time ill ſpent, if you make a thouſand and none exactly true. For though the *Chymiſt* attain not to the *Philoſophers ſtone* at the firſt heat, yet by the way many pretty and profitable Experiments are made: ſo, though you command not an abſolute *Oval* or *Circle* at the firſt Daſh, yet by endeavouring to do that, your hand will more readily comply with the faſhion of any ſtroke or letter.

1. Obſerve to carry your hand above the paper, and advance your elbow above your hand.

2. When

2 When you would have a ſtroke full, apply the full mouth of the Pen, and wind it off from you as it decreaſes.

3 Let your Paper be ſmooth, and the Ink ſuch as may flow freely from the Pen.

4. Uſe your Hand, in practiſing, moſt to a motion from you; for that moſt ſtrokes and letters begin that way.

5. Snatch not your hand more quick in one part of a ſtroke then in another, but do every thing of this nature with one and the ſame continued motion; only bear light for hair ſtrokes where the ſhadow lies not, and when a letter draws to an end.

6. When you would produce broad Daſhes and Flouriſhes, according to the *French mode*, you muſt invert the Pen, laying the hollow thereof on the inſide of your middle fingers end, with the Nib directly towards you; ſo will the lights and ſhades fall contrary to our *Engliſh* way, and the Pen being well carried, the letters will be wondrous bold and brave.

An Example of which done by my hand, is printed on a Sheet of Emperial Paper, Dedicated to that highly Eminent Patron of Arts, *EDWARD BENLOWES* Eſquire: which are ſold by my ſelf, and Mr. *Overton*, who ſells this Book.

Thus I have taught you to command, and ſway,
There is but one Rule more, to learn, OBEY,

General Rules for all Hand.

1. OBſerve that all downright lines or ſtrokes in all Hands whatſoever, muſt be full.

2. All ſtrokes deſcending from the left hand to the right, muſt alſo be full.

3. All Traverſe, or Croſs ſtrokes drawn even, either from the right hand to the left, or from the left to the right, muſt be ſmall.

4. An even diſtance muſt be kept between one letter and another, and between word & word.

5. That the whites of each letter be made of equal ſize.

6. The Heads, or Stems of all the letters in one Hand muſt be the ſame height, except of Curſary Hands, which will not admit of Rules.

7. The

7. The tails of all letters of the ſame hand, muſt be of the ſame depth.
8. All Compaſs-letters in all hands muſt be of equal proportion one with another.
9. The Bodies of the Capital Text, muſt be finiſhed, before they are flouriſhed.
10. The form of an Oval muſt be obſerved as much as poſſible in all *Italian* letters.

To make Ink.

TAke about as many Galls as will fill a half pint meaſure; every one of which, being cut in pieces, put into an Earthen pot, into which pour a Quart of Beer, neither too ſtrong nor too ſmall, ſo let them ſtand ten hours; into which being ſtrained from the Galls put two Ounces of Vitriol; to which put a third part of Gum-Aribick, and ſet your Veſſel on a moderate Fire to warm, not permitting it to ſeeth. And then put it into an Earthen pitcher well glaz'd within, or a thick Glaſs-Bottle for your uſe.

To Write with Gold.

PRocure a Shell, or Shells, which are ſold for about ſix ſhillings the dozen, (each containing as much gold as can be expected for that quantity of ſilver) which with leſs then half a ſpoongful of ſpring-water, having a ſmall quantity of Gum-Aribick diſſolved therein you may temper, with a little penſil which is clean, not being uſed with any thing elſe, and when it appears to be about the thickneſs of free Ink, dip a new pen therein, alwayes, ſtirring it about with the penſil when you take a pen-ful; wherewith having written on good paper, or rather vellam, as with ordinary Ink let your writing be throughly dry, then with the Tooth of a Maſtiff Dog, or rather a Woolfs tooth, laying your paper on an even plate, or very ſmooth Board you muſt poliſh or burniſh every letter; but you need not ſcruple to rub your Tooth in ſo doing all over your Paper or Parchment.

And thus you may be bold,
Your Writing ſhine in Gold.

FINIS.